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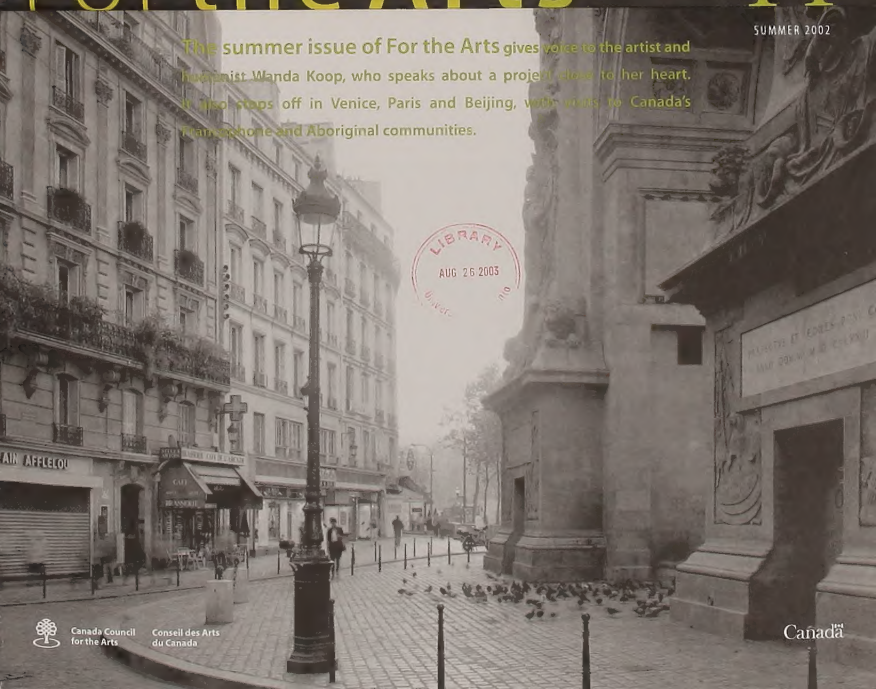
A publication of the Canada Council for the Arts



# For the Arts 11

SUMMER 2002

The summer issue of *For the Arts* gives voice to the artist and historian Wanda Koop, who speaks about a project close to her heart. It also stops off in Venice, Paris and Beijing, with visits to Canada's francophone and Aboriginal communities.



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## THROUGH HER EYES, THROUGH HER HEART: THE CONTAGIOUS POWER OF ART

An interview with artist Wanda Koop

A recurring theme in the pages of this newsletter is the necessity of art in our lives. Artists illustrate, recount, examine and record those aspects of our realities that often elude us. They open our minds and imaginations to a new language. Their works sometimes achieve dimensions that allow us to understand the full human impact of a simple gesture – and all the power of art.

*For the Arts* presents the words of an artist whose vision of art reflects as well an intelligent vision of the heart. Wanda Koop demonstrates a talent that extends beyond her studio and her community to the wider world. From Winnipeg, she tells us about her project Art City, and at the same time, about her own artistic determination.





CLOCKWISE FROM UPPER LEFT: ART CITY, WINNIPEG; BECKY AT ART CITY; JAN WADE AND MELANIE AT ART CITY; WANDA KOOP; SIGHTLINES, BY WANDA KOOP; MACKENZIE ART GALLERY, REGINA (PHOTO: DON HALL); IN YOUR EYES, BY WANDA KOOP; THETIS FOUNDATION, 2001; VENICE, VENICE PHOTOS: WILLIAM EXKIN.

## ART CITY: the project

Art City is going into its fifth year. It's a storefront arts centre for inner city youth at risk. It has recently become inter-age, so we now have young children and many parents. It is thriving – there are approximately 25 to 40 children a night. Some evenings you can hear a pin drop: they're concentrating on their work. We try to bring in at least two professional artists a month to do workshops – community and international artists. There are six co-ordinators, many of them art school students. We have two directors and someone who just does fundraising.

I call it the art heart of West Broadway and it truly is that. We have a photography program with a darkroom, a ceramic studio, a video and computer lab, a food program and an Art City van, an 'art car' created with artist Ken Gubrick from Vancouver. We have many outreach programs, group home caseworkers bring their kids to do workshops. We have off-campus students, beading and sewing workshops, interaction with the seniors here, Manitoba Theatre for Young People, mural projects on the sides of buildings, community parades and park beautification projects.

It has become much more successful than I ever dreamed. I didn't quite realize when Art City started just how relevant and important it would become. Art City is something everyone can participate in. It is not some elitist activity that non-artists can experience only as passive viewers or important outsiders. It shows us that individually and collectively we can all tap into our capacity for creativity – and that is our greatest gift.

## ART CITY: the dream

I've been an artist for 30 years. In the early years I was the director of art programming for 60 inner city playgrounds for the City of Winnipeg. That's how I put myself through university. I also did 15 years of Artist in the Schools through the Manitoba Arts Council, travelling to northern and rural communities doing painting workshops. I knew through these experiences the power of art to change lives. Apart from my work as a visual artist I am also a community activist. I've worked on housing, health reform, all kinds of things.

This neighbourhood had been referred to by the local press as murders half acre. There was a group of us who set about to

make changes; we've been very successful. I had worked on that for at least 13 years straight, logging hundreds of meetings, zoning challenges, etc., but we still had a huge gang problem and I knew what could change that.... We started out by getting money from local businesses to rent the space, borrowed students who were supposed to be watering plants to work as co-ordinators. A private businessman gave money for artists and I worked for free. For something like this you can't do a quantitative study. But we've seen kids come in and lives changed. For instance, there was one young squeegee girl who came in. She had a hood over her head and wouldn't show her face. She started coming every day and two years later she was completely transformed. Her face was bright and shiny. She was painting beautiful paintings and ended up going back to her family.

My dream would be that these centres could open next to every sports arena in Canada. I don't think it's just inner city kids that need this kind of attention. The gang activities have gone down in our neighbourhood. Breaking and entering has almost disappeared. There's a kind of energy and synergy in the community that is very special.

## ART CITY: making it happen

It took us a long time to build a really good board and we've ended up buying the building. Funding is always a problem. Ironically, getting the cultural community to pay attention was the most difficult. The social agencies were more willing to try. The cultural funding bodies at first thought of it as a special project, and the social agencies saw it as cultural. We have to apply for everything all the time, and core funding still eludes us. It's a very ambitious program and we constantly need donations, donations of materials; we do a lot of recycling. It's in the hands of two incredible co-directors, Janine Hogue and Elise Finnegan. They're dynamite. It has become a younger generation that is really caring. It reminds me of when the parallel gallery system was in its beginning stages.

I think that community art centres are integral to what will happen to us in the future. We are not necessarily making artists, we are giving people the opportunity to think creatively and my feeling is that if you can think creatively, you can survive almost anything. We're fostering confidence and empowering individuals

who would slip through the cracks. I have long believed that art is the opposite of war, that creativity is the opposite of destruction. Through creativity we can find alternatives to armed conflict, poverty, social injustice and environmental degradation. Art City has helped one community realize that through creative activity it can effect social change. Multiply this throughout all our communities. Can you imagine what could happen?... Other cities are looking at our model and saying 'if it's working for them, maybe it can work for us.' And I don't see why not.

Wanda Koop has received the Community Builder's Award (2000), the Manitoba Arts Council Foundation Award and an honorary doctorate from the University of Winnipeg in recognition of her national and international artistic work and her work with Art City.

## The worlds according to Wanda Koop

The vitality and talent of Wanda Koop breach continental divides. For 30 years, camera and small sketchbook in hand, she has pursued her research while documenting the imaginary world of her art. Koop recently took part in the *Think Canada* festival, a travelling exhibition that took her to Delhi, Madras and Bombay. Though she had never before exhibited in India, Koop confides that she absorbed the cultural colours of India and also experienced how the language of art can create a space that fosters communication between people.

Her travels through the worlds of the arts (the plural reflects her perceptions) also took her to the Venice Biennale in 2001. In a setting of great beauty, she presented her installation, *In Your Eyes*, the result of five years of work. What remains of the exhibit curated by Robert Enright are three booklets, chronicles of the project's history. Describing *In Your Eyes*, and associating it with her recent installation *SightLines* (shown at the MacKenzie Art Gallery), Koop speaks of her working process, the relationship between painting, video and sound. For her, the installations are a poetic, interactive merging, where videos become moving paintings and paintings become frozen videos. (See [www.mts.net/~artcity/](http://www.mts.net/~artcity/))

WANDA KOOP WAS INTERVIEWED BY LOUIZA BODUREL

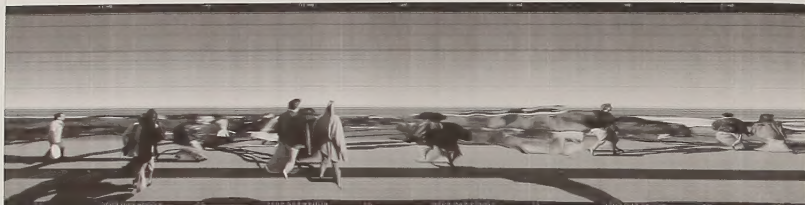
## Michael Awad, David Rokeby and Eve Egoyan at the Venice Biennale in Architecture

Three works in a single project: this is what emerged from the collective imagination of architect and curator Michael Awad, multimedia artist David Rokeby and pianist and sound artist Eve Egoyan for the prestigious Venice Biennale in Architecture. The three artists will represent Canada with a project entitled *Next Memory City*, which depicts contemporary urban life. The Biennale opens September 8 and runs to November 3.

The three works of art are Michael Awad's *Chinatown*, a long, horizontal photograph of life in Toronto's Chinatown, which will wrap the interior walls of the Canadian Pavilion; David Rokeby's video *Watch*, in which

images of Venetian pedestrians are projected onto large video screens in the centre of the pavilion; and a sound work by Eve Egoyan, which is being created in collaboration with David Rokeby.

The media arts centre InterAccess and the media collective Alphabet City, both of Toronto, collaborated on the multidisciplinary project. Financial support is being provided by the Department of Foreign Affairs and International Trade and the Canada Council. The National Gallery of Canada maintains the permanent Canadian Pavilion in Venice and the Canadian Centre for Architecture in Montreal plays a consulting role.



CHINATOWN, BY MICHAEL AWAD

## A majority of minorities



**"We are a majority of cultural minorities, and therein lies our strength."**

In 1977, in the heart of Canada, in St. Boniface, Manitoba, a group of Francophones got together with the objective of ensuring that Francophone Canadian communities would survive and flourish. Fully aware of the need for cultural development in the regions and inspired by a spirit of cooperation, these visionaries founded the Fédération culturelle canadienne-française. The FCCF is recognized today by both its members and the cultural communities it serves as a crucial organizational tool.

Twenty-five years later, from June 12 to 16, 2002, at the Centre culturel franco-manitobain in St. Boniface, members of the FCCF along with artists and cultural stakeholders took stock of the cultural situation of francophones in Canada and celebrated the FCCF's quarter-century mark. To kick off the discussions, Annabelle Cloutier, in charge of cultural development at the FCCF, painted a picture of the national situation, focusing on organizational fatigue and the need to establish collective strategies for action. The assembly in turn examined the role of local, provincial and municipal organizations, cultural awareness-building, the repercussions of national cultural action programs and the realities of arts dissemination and networking.

In the evening, debates gave way to cultural expression in all its forms: lunches, openings, theatre,

jazz and poetry. For its part, the Canada Council hosted the opening of *Au-delà de l'image*, featuring Franco-Manitoban visual artists Dominique Rey and Marcel Gosselin.

While there was no doubt the evenings stimulated imaginations, the messages of the speakers also left their mark. Among the resolutions that were adopted, one on dissemination, in particular on problems linked to assistance programs, will undoubtedly hold the attention of members over the coming months. The words spoken by Pierre Raphaël Pelletier, chairman of the FCCF, will probably be echoed by others: "We are a majority of cultural minorities, and therein lies our strength." Among the speakers who looked at the past and present, Johanne Landry – artist, music professional and jurist – provided an interesting overview of minority rights during which she noted that the protection of minorities is one of the four unwritten principles on which the Canadian constitution is based. While she admitted that the right recalls for her the necessity of preserving her Francophone and Acadian identity, Landry also evoked the foundations of a society that is enriched through the diversity of its cultures.

To find out what's happening on the francophone scene, visit [www.zof.ca](http://www.zof.ca)

THE EYE: WITNESS NEWS TEAM AT THE CONFERENCE OF THE FCCF (FROM LEFT): PHOTOGRAPHER HUBERT PANTEL, ALAIN CHARTRAND OF COUP DE CŒUR FRANCOPHONE, RENE CORMIER OF THE THÉÂTRE POPULAIRE D'ACADIE AND THE COMMISSION INTERNATIONALE DU THÉÂTRE FRANCOPHONE, AND THE EYE OF LUCIEN CHAPUT OF ÉDITIONS DU BLEU.



## Representing the Aboriginal arts community: taking the pulse



HIGHLIGHTS FROM *BONES*, AN ABORIGINAL DANCE OF/RE, WERE PERFORMED AT THE NATIONAL GATHERING ON ABORIGINAL ARTISTIC EXPRESSION. ABOVE IS FROM JONES. (PHOTO: DON LEE/ARND BRONKHORST)

It has been 12 years since the creation of the first Aboriginal Arts Advisory Committee at the Canada Council. In a presentation to the National Gathering on Aboriginal Artistic Expression ([www.expressions.gc.ca](http://www.expressions.gc.ca)), organized by the Department of Canadian Heritage, Council board member Suzanne Rochon Burnett took stock. She provided an overview of progress and steps still to be taken at the Council to bring it up to speed in terms of the needs of Aboriginal arts communities.

Rochon Burnett noted that despite the best intentions of cultural agencies, the situation in Aboriginal arts communities has too often remained unchanged. Conscious of the gap to bridge to ensure fair and strong cultural representation for Aboriginal peoples, she echoed the recent recommendations of the Council's second Aboriginal Arts Advisory Committee and the Council's responses to those recommendations. On the one hand, the expectations that Aboriginal communities have of the Council, their weak participation in Council programs and the necessity of their involvement in the structural and decision-making processes clearly demonstrate the need for immediate action. On the other hand, the

establishment of programs targeted to Aboriginal communities, education sessions on Aboriginal cultures, surveys carried out in the communities, studies to gauge the impact of Council funding on Aboriginal communities and the creation of special committees show real progress in the areas of consultation and dissemination.

Rochon Burnett concluded her presentation to the conference by underlining the relevance of Aboriginal arts programs and emphasized that as of this year, the Council has an officer responsible for Aboriginal arts in each of the six arts disciplines. They are: longstanding employees Ian Reid in media arts, Paul Seesequasis in writing and publishing and Gerri Trimble in music; and newcomers Jim Logan in visual arts, Jerry Longboat in dance and Bruce Sinclair in theatre. The arrival of Yukon storyteller Louise Proffitt-LeBlanc as the Aboriginal Arts Coordinator was also welcomed enthusiastically, as was the forthcoming arrival of an Inuktitut-speaking officer. In addition to Rochon Burnett, Council participation at the conference included Director Shirley Thomson and Chair Jean-Louis Roux, who co-chaired separate sessions.

## Geoffrey James wins the 2002 Roloff Beny Photography Award

Photographer Geoffrey James has won the 2002 Roloff Beny Photography Award for his book, *Paris*, which illustrates the French capital's "complex relationship with modernity." *Paris* beat out 46 other entries. James shares the \$60,000 cash award with his publisher, the Canadian Cultural Centre in Paris, and art historian Hubert Damisch, who wrote the text. James worked on the book while living in the Canada Council's Paris studio at Cité des Arts, a space he described as "monastic." The award, which is given out every two years, is in honour of the late, internationally-renowned Canadian photographer Roloff Beny. (*Paris* is distributed by ABC Art Books Canada.)

## Writers represent CanLit at Beijing book fair

A contingent of Canadian writers made a literary splash in China this May, attending events in major centres and taking part in the Beijing International Book Fair, the premier publishing event in the world's most populous country. Alberta writers Rudy Wiebe (author of *A Discovery of Strangers*) and Thomas Wharton (*Salamander*), Monique Proulx of Quebec (*Le Coeur est un muscle involontaire*), Andrew Pyper from Ontario (*The Trade Mission*) and Newfoundland's Joan Clark (*Latitudes of Meli*) were star attractions. As was Louise Mongeau of *La Courte Échelle* (the Montreal children's book publisher has sold rights for the translation of 50 books into Chinese). The fair attracted some 75,000 Chinese book industry buyers.

A Canada Council booth was set up with help from the Canadian Embassy to promote Canadian literature and encourage its translation. A booklet on English and French-language Canadian literature -- written by University of Ottawa professor David Staines and journalist Stanley Pañan -- was available in Chinese. The Canadian authors and Council Director Shirley Thomson gave numerous media interviews, and the Council's man-about-letters, Gordon Platt, fielded hundreds of enquiries from industry representatives. Seventy-five Canadian books (by the likes of Margaret Atwood, Michael Ondaatje, Carol Shields,



Rudy Wiebe and Anne Hébert have already been translated into Chinese.

In co-operation with the Ottawa International Writers Festival and the Chinese Writers Association, the Canadian writers also participated in special conferences on Canadian literature at the Universities of Beijing and Ningbo. The timing of the visit was opportune, given China's recent admission to the WTO and its eagerness to establish cultural ties with the West. The trip also coincides with burgeoning international interest in Canadian literature.



BOULEVARD HAUSMANN, 97, BY GEOFFREY JAMES, FROM HIS BOOK *PARIS*.



### Christopher Newton strides off-stage – with Molson Prize under his arm

Christopher Newton, who this year is retiring as artistic director of the Shaw Festival after 23 seasons, has been awarded the 2002 Canada Council for the Arts Molson Prize. Two \$50,000 Molson Prizes are awarded each year for outstanding achievement in the arts and the social sciences or humanities. The latter prize goes to McGill medical anthropologist Margaret Lock. Christopher Newton has made outstanding contributions to Canadian theatre for over 30 years as an actor, playwright and artistic director. His crowning achievement, the internationally-renowned Shaw Festival, has had a remarkable artistic and economic impact.

On other prize fronts, the Vancouver Art Gallery has received the York Wilson Endowment Award of \$20,000, for the purchase of the painting *Space, Place and Reason*, by Vancouver artist Paul Yuxweluptun. The paintings of Yuxweluptun have been exhibited in Canada, the U.S., Germany and France; his work can be found in collections in Canada and Europe.

### Daniel MacIvor wins Obie Award

Daniel MacIvor, artistic director of the Toronto theatre company *da da kamera*, has received a Special Citation Village Voice Obie Award in New York. The Off-Broadway Obie theatre award was for the New York production of *In On It*, by *da da kamera*. Other artists receiving Special Citation Obies were actress Elaine Stritch and Ingmar Bergman and the Royal Dramatic Theatre of Sweden.

### Council launches Eurotour.03 world music competition

The Canada Council has launched Eurotour.03, a national competition that will send seven professional music groups to Europe to perform at selected world music festivals. Canadian musicians will perform in Holland, Austria, Switzerland and Germany. The purpose of the tour is to promote Canada's Aboriginal and folk music, jazz, world music, *musique actuelle*, electronic music, and music and spoken word in the European music market.

See [www.canadacouncil.ca/grants/outreach/](http://www.canadacouncil.ca/grants/outreach/)

### 2002 CBC Literary Awards launched

This year's edition of the CBC Literary Awards, for which the Canada Council provides \$60,000 in prizes, have been launched. The deadline for entries in the categories of fiction, poetry and travel writing is September 30. The winning short stories, poems and travel pieces will be announced in February, broadcast on CBC Radio and Radio Canada and published in *Air Canada's* in-flight magazine *en Route*. The awards, in existence since 1979, provide \$6,000 and \$4,000, respectively, to winners and runners-up in the three categories in both English and French.

See [www.cbc.ca/literaryawards](http://www.cbc.ca/literaryawards).

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### International arts federation will meet next in Singapore

The second World Summit on the Arts and Culture will be held in Singapore from November 23 to 26, 2003. It will be hosted by the National Arts Council of Singapore, one of the founding members of the International Federation of Arts Councils and Culture Agencies, which was created at the first World Summit in Ottawa. The Summit will be preceded by a general assembly of the Federation, at which time members will adopt a constitution and elect a permanent board. The interim board is headed by Canada Council Director Shirley Thomson. IFACCA currently has 26 member-countries worldwide; another 20 countries are either finalizing applications or considering membership. See [www.ifacca.org](http://www.ifacca.org).

### Jay Teitel wins National Magazine Award in arts category

Journalist Jay Teitel is the winner of a 2002 National Magazine Award in the arts and entertainment category. The prize, sponsored by the Canada Council, is given out at the annual magazine awards event. Teitel won first prize for "Magic in the Aria," an article in *Saturday Night* magazine about Canadian opera singers Isabel Bayrakdarian and Robert Pomakov.

Christopher Newton sort de scène ...

avec un Prix Molson en poche

Christopher Newton, qui tire aujourd'hui sa révérence après avoir occupé pendant 23 saisons le poste de directeur artistique du Shaw Festival, a reçu l'un des deux Prix Molson 2002. Arrivé annuellement par le Conseil des Arts, ces prix, d'une valeur de 50 000 \$ chacun, récompensent des réalisations exceptionnelles dans les domaines des arts et des sciences humaines. Le Prix en sciences humaines a été décerné à Margaret Lock, anthropologue médical à l'Université McGill.

Pendant 30 ans, Christopher Newton s'est distingué dans le milieu théâtral canadien tant à titre de comédien, d'auteur dramatique que de directeur artistique. Le Shaw Festival, qui joue d'un grand prestige sur la scène internationale et qui joue un rôle déterminant sur les plans artistique et économique, constitue sans doute sa plus importante réalisation.

Toujours dans la vague des prix, la Vancouver Art Gallery a reçu le Prix de la donation York-Wilson (d'une valeur de 20 000 \$) pour l'acquisition du tableau *Space, Place and Motion* du peintre Paul Yvanwhipum. Les œuvres de cet artiste ont été exposées au Canada, aux États-Unis, en Allemagne et en France, et font partie de différentes collections canadiennes et européennes.

Prix littéraires Radio-Canada 2002

Le concours 2002 des Prix littéraires Radio-Canada – doté d'une bourse totale de 60 000 \$ offerte par le Conseil des Arts – est maintenant ouvert. La date limite pour la présentation d'œuvres dans les catégories fiction, récit de voyage et poésie a été fixée au 30 septembre. Les œuvres primées seront annoncées en février, pour être ensuite diffusées sur les ondes de Radio-Canada et publiées dans les pages du magazine *nouveau d'Air Canada*. Établi depuis 1979, ce concours offre, dans les trois catégories mentionnées (en anglais et en français), des bourses de 6 000 \$ et de 4 000 \$ respectivement aux gagnants et aux candidats classés deuxième. Voir le [www.radio-canada.ca/pr/litteraires](http://www.radio-canada.ca/pr/litteraires)

**FICAAAC : objectif Singapour**

Le deuxième Sommet mondial des arts et de la culture se tiendra à Singapour du 23 au 26 novembre 2003, et le Conseil des Arts de Singapour en sera l'hôte. Ce dernier est l'un des membres fondateurs de la Fédération internationale de conseils des arts et d'agences culturelles (FICAAAC), créée lors du premier Sommet, à Ottawa. La rencontre sera précédée d'une assemblée générale de la Fédération au cours de laquelle les participants devront adopter les statuts de la fédération et élire les membres permanents du conseil d'administration de l'organisme. La FICAAAC se compose actuellement de 26 pays membres; 20 autres pays ont présenté une demande d'adhésion ou envisagent de le faire. Voir le [www.ficcaac.org](http://www.ficcaac.org)

**Jay Tittel remporte l'un des prix de la Fondation nationale des Prix du magazine canadien**

Le journaliste Jay Tittel s'est vu décerner l'un des Prix du magazine canadien 2002 dans la catégorie arts et spectacles. Parallèlement par le Conseil des Arts du Canada, ces prix sont présentés lors du gala annuel de remise des prix. Jay Tittel a été récompensé pour son article intitulé *Magic in the Air*, publié dans la revue *Saturday Night*. L'article portait sur les artistes lyriques canadiens Isabel Bayrakdarian et Robert Pomakoy.

**Prix de théâtre Off-Broadway pour Daniel Malvow**

Daniel Malvow, directeur artistique de la compagnie théâtrale *Obie*, décernée par la revue *New York Village Voice*. Da da kamera a reçu cette reconnaissance « Off-Broadway » pour la production de la pièce *In On It*, présentée à New York par la compagnie. Sur la liste des Prix Obie figuraient, entre autres, Elaine Stritch, Ingrid Bergman et le Théâtre royal de Suède.

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ARTS EN COLLABORATION AVEC LE CONSEIL DES ARTS DU CANADA



Photo: David Cooper



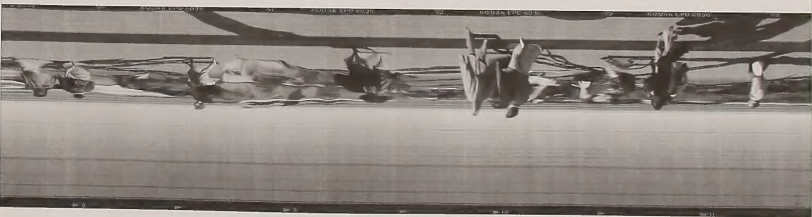




# Michael Awad, David Rokeby et Eve Egoyan à la Biennale d'architecture de Venise

Trois œuvres en un seul projet : voilà ce qu'on imagine l'architecte et conservateur Michael Awad, l'artiste du multimédia David Rokeby et la pianiste et artiste du son Eve Egoyan pour la prestigieuse Biennale d'architecture de Venise, qui aura lieu du 8 septembre au 3 novembre 2002. Représentants le Canada lors de cette prochaine exposition, ces artistes y proposeront *Next Memory City*, une représentation de la vie urbaine contemporaine.

Le projet s'articule autour de trois œuvres de création. Sur les murs du pavillon, la longue photographie horizontale *Chinatown*, de Michael Awad, illustrera la vie quotidienne du quartier chinois de Toronto; au centre, sur de grands écrans vidéo, les visiteurs verront l'installation vidéo *Watch*, de David Rokeby, qui projettera des images « traitées » de piétons des rues de Venise; l'environnement sonore sera composé d'une œuvre d'Eve Egoyan, réalisée en collaboration avec David Rokeby. Le centre d'arts médiatiques InterAccess et le collectif médiatique Alphabét City, tous deux de Toronto, se sont associés pour présenter ce projet d'architecture multidisciplinaire. Sur le plan financier, le Conseil des Arts du Canada et le ministère des Affaires étrangères et du Commerce international ont joint leurs efforts pour appuyer la représentation canadienne à la Biennale d'architecture. Sur le plan de la logistique, le Musée des beaux-arts du Canada veille à l'entretien du pavillon permanent du Canada, ou aura lieu l'exposition; et le Centre canadien d'architecture de Montréal joue le rôle d'expert-conseil.



CHRISTOPH DE MICHAEL AWAD

## Majoritairement minoritaires



« Nous sommes une majorité de minorités culturelles. Là est le poids de notre force! »

LES JOURNAUX JOURNALISTIQUES DU PROFESSEUR DE LITTÉRATURE FRANÇAISE À L'UNIVERSITÉ DE QUÉBEC (PHOTOGRAPHIE: RAYMOND MANTOUBIAN), ALAIN MANTOUBIAN (DE GAUCHE À DROITE) : ROBERT PARENT, LA COMMISSION INTERNATIONALE DU THÉÂTRE FRANCO-AMÉRICAIN ET JACKMAN (DE GAUCHE À DROITE) : LUCIE CHAPMAN (LES ÉDITIONS DU BUI)

En plein cœur du Canada, à Saint-Basile, se réunissait, le 19 juillet 1977, un groupe de francophones canadiens. Conscients de l'impérative nécessité d'un développement culturel en région et animés par un festif esprit de collaboration, ces visionnaires fondèrent la Fédération culturelle canadienne-française (FCCF), reconnue aujourd'hui – tant par ses membres que par les communautés culturelles – comme une force structurante essentielle.

Du 12 au 16 juin 2002, au Centre culturel franco-mantobain, les membres de la FCCF ainsi que des artistes et des intervenants culturels ont fait le point sur la situation culturelle des francophones au Canada et ont profité de l'occasion pour célébrer les 25 années d'existence de la FCCF. Afin d'amorcer les discussions, Amabelle Cloutier, responsable du développement culturel à la FCCF, a brosse un tableau de la situation nationale, soulignant l'essorifement des organismes et leur volition d'établir des stratégies d'actions concertées. Les discussions se sont par la suite enchaînées à un bon rythme. Tour à tour, ont été étudiées le rôle des organismes locaux, provinciaux et municipaux, moyens de sensibilisation à la culture, les répercussions des programmes nationaux d'action culturelle et les réalités de la diffusion des arts et du réseautage.

En soirée, les débats cédaient la place à l'expression culturelle sous toutes ses formes : lancement, vernissage,

théâtre, jazz et poésie. Le Conseil des Arts du Canada était d'ailleurs l'hôte du vernissage. Au-delà de l'image, qui réunissait les artistes franco-mantobains des arts visuels Dominique Rey et Marcel Gosselin.

S'il ne fait aucun doute que ces soirées ont imprégné l'imaginaire des participants, les mots des conférenciers ont, eux aussi, laissé leurs traces. Parmi les résolutions adoptées, la résolution sur le dossier de la diffusion, notamment sur les problèmes liés aux programmes d'aide à la diffusion, retiendra sûrement l'attention des membres au cours des prochains mois. Des phrases percutantes, celles de Pierre Raphaël Pelletier, président de la FCCF, seront sans nul doute reprises par d'autres : « Nous sommes une majorité de minorités culturelles. Là est le poids de notre force! »

Au nombre des conférenciers jetant un éclairage d'hier à aujourd'hui, Johanne Landry, artiste, professionnelle de la chanson et de la musique et, aujourd'hui, juriste a effectué un intéressant survol des droits des minorités au cours duquel elle soulignait que la protection des minorités représentait l'un des quatre principes non écrits sur lesquels repose la constitution canadienne. Tout en confiant comment le droit lui rappelait la nécessité de son identité francophone et académique, Johanne Landry évoquait les fondements d'une société riche de la diversité de ses cultures. Pour connaître ce qui se passe sur la scène francophone, visitez le [www.zo.ca](http://www.zo.ca).

Le 10<sup>th</sup> de ce programme a été consacré à la culture. Les participants ont eu l'occasion de visiter le Centre de la culture et de la langue de la Première Nation de la Baie de James Bay, ainsi que le Centre de la culture et de la langue de la Première Nation de la Baie de James Bay. Les participants ont également eu l'occasion de visiter le Centre de la culture et de la langue de la Première Nation de la Baie de James Bay.

## ART CITY: le reve

Art City connaît un succès qui va au-delà de mes plus folles espérances. Les commandes affluent, je ne refuse plus à aucun prix d'être invité à participer à une exposition. L'activité s'accroît à un point tel qu'il faut engager un professionnel pour gérer la production et la logistique. L'atelier est devenu un véritable atelier d'art contemporain. Les commandes affluent, je ne refuse plus à aucun prix d'être invité à participer à une exposition. L'activité s'accroît à un point tel qu'il faut engager un professionnel pour gérer la production et la logistique. L'atelier est devenu un véritable atelier d'art contemporain.

## ART CITY: la real

synthèse vraiment spéciales.

Les mondes selon Wanda Koop

Mwelo Koop a reçu en 2000 le Prix de l'Association communautaire de la Fondation du Conseil des arts du Manitoba, et tout récemment un doctorat honoraire de l'Université de Winnipeg en reconnaissance de son travail artistique sur la terre indienne et de son point de vue sur la culture.

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Hogue and Elise Finnegan. Elles sont exposives! Une nouvelle et jeune génération se préoccupe désormais de l'avenir. Ceci me rappelle les débuts des galeries parallèles.

ART CITY: le projet

## ART CITY: le projet

s'étaient le pouvoir de changer le cours des choses. Je suis à la fois une

Hogue and Elise Finnegan. Elles sont explosives! Une nouvelle et jeune

WANDA KOOP, MACKENZIE ART GALLERY, REGINA (PHOTO : DON HALL); IN YOUR EYES DE WANDA KOOP, FONDATION THÉATIS, 2001, VERNISSE, PHOTOS DE VERNISSE : WILLIAM EKLIN.  
À PARTIR D'EN HAUT À GAUCHE, DANS LE SENS DES AIGUILLES D'UNE MONTRE : ART CITY, À WINNIPEG, BECKY ART CITY, À VAN WOEY ET MELHINE L'ART CITY, WANDA KOOP, SCÉNARISÉS DE



## PAR SES YEUX, PAR SON CŒUR : LE CONTAGIEUX POUVOIR DES ARTS

Entrevue avec l'artiste Wanda Koop

Mille fois sur ces pages a été illustrée la nécessité des arts dans nos vies. Les artistes illustrent, racontent, analysent, archivent des aspects de nos réalités qui nous échappent et ils ouvrent nos esprits à la découverte d'un nouveau langage. Leurs œuvres atteignent parfois des dimensions qui permettent de saisir toute l'ampleur humaniste d'un simple geste et tout le pouvoir des arts.

*Pour les Arts* propose ici les mots d'une artiste dont la perception des arts laisse transparaître une vision intelligente du cœur. Artiste établie, Wanda Koop possède un talent qui franchit les seuils de sa communauté et les portes du monde. De Winnipeg, elle nous livre le récit de son projet ART CITY (ville de l'art) et nous fait partager sa détermination artistique.





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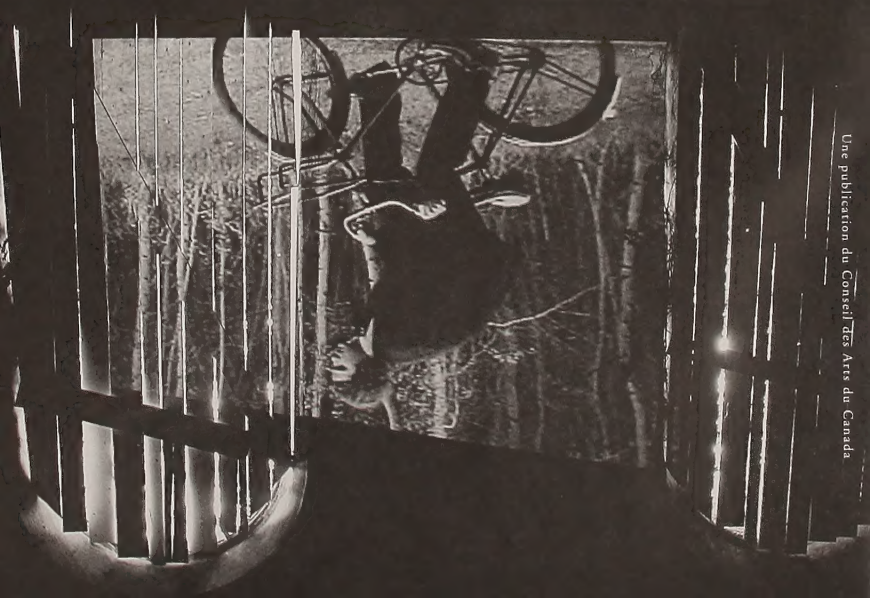
Le numéro d'été de *Pour les Arts* transcrit la voix humaniste  
de l'artiste Wanda Koop qui raconte l'histoire d'un migrant au cœur de ses  
portraits, et il effectue aussi quelques haltes à Venise, Paris et Beijing, ainsi  
qu'au cœur des communautés francophones et autochtones du Canada.

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